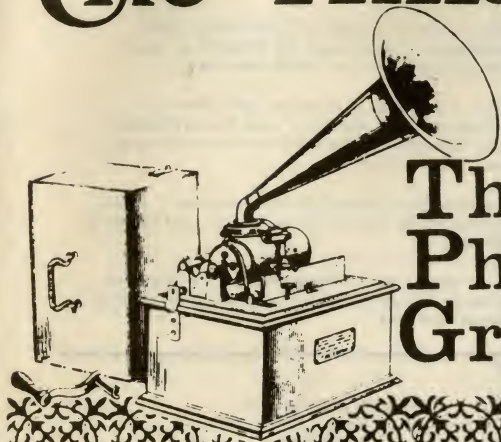


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

NO. 81

DECEMBER, 1974



Fig. 1a



Fig. 1b



Fig. 1c



Fig. 1d



Fig. 1e



Fig. 1f

See "His Master's Voicebox" on page 260
(Photographs by courtesy of Christies)

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: Major H. H. Annand, [REDACTED], Hillingdon, Middlesex.
 Vice-President: Mr. G. Frow, [REDACTED], Sevenoaks, Kent, TN13 3SH.
 Chairman: Mr. L. L. Watts, [REDACTED], Twickenham, Middlesex, TW2 5LJ.
 Vice-Chairman & Membership Secretary: Mr. C. Proudfoot, [REDACTED], Dartford, Kent.
 Hon. Secretary: Mr. W. Brott, [REDACTED], West Finchley, London, N3 1PG.
 Committee: Messrs. B. Raynaud, F. Andrews, R. Armstrong.

TREASURER'S NOTES

In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES

U.K. and Europe	£1.25 per year
New Zealand Airmail	£2.20 per year
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased).	£2.20 per year
U. S. A. and Canada	\$5 Surface Mail
	\$5 Airmail

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. B. A. Williamson, [REDACTED], Liverpool, L16 1LA.

MEETINGS are held at the "John Snow" public house, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6.30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m.

In addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, Mr. D. G. Watson, [REDACTED], Tupsley, Hereford.

MIDLANDS Details from the Secretary, Mr. P. Bennett, [REDACTED], Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: 38393.

MANCHESTER Details from the Secretary, Mr. A. E. Hock, [REDACTED], Croston, Lancs.

VICTORIA, AUSTRALIA Details from Mr. C. Gracie, [REDACTED], Cavendish, Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED], Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our NEW TREASURER (address overleaf).

THE HILLDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and A. Besford, to whom all advertisements should be sent.

 ** THE HILLANDALE NEWS **

The Official Journal of

THE CITY OF LONDON PHONOGRAPH &
 GRAMOPHONE SOCIETY

(Inaugurated 1919)

NO. 81

DECEMBER 1974

CHAIRMAN'S CHAT

Let me first of all offer the Society's thanks to Len Watts for all his efforts on our behalf during his chairmanship. It is pleasant to be able to record that he is still active in the 'Vice-chair' and that the Système Pathé will continue to be staunchly upheld.

From Pathés to portables, I suppose; it seems to be something of a joke among regular attendants at the John Snow that I actually collect those things, and one resourceful member suggested I carpet the floors of my new house with them. A musical floor would certainly be a novelty and would offer wider scope than the traditional whisky-decanter or lavatory-roll holder. Perhaps each gramophone would be triggered off when trod on, and one's progress across the room would be marked by a variety concert, Ambrose competing with Artur Nikisch, Caruso with Vivian Foster - Yes, I think so.

Len has a habit of bemoaning the present-day lack of junk-shop bargains, but I am not sure that they ever were very common. True, records used to be 6d. and now they are 2/-, but 6d. then was not much more of a bargain than 10p. is now. You won't find an Edison phonograph or a horn gramophone for a song, but anything with an enclosed horn is usually quite reasonable, and often more interesting technically than an anonymous German gramophone with a re-painted tin horn or the umpteenth Edison Standard Model B. I say unto you, therefore, Do not despise the humble portable.

REPORT OF THE ANNUAL GENERAL MEETING,
 12th October 1974

The meeting started a little later than the time advertised, so that any latecomers would not miss the opening announcements. As it was, the Auditor and one committee member were the only two missing. However, the Auditor arrived within a few minutes of the start of the meeting.

Firstly, there were a few apologies for absence. These were from John Bratley, Gordon Bromly and Bill Brott. Bill Brott, we understood, was abroad in Germany and had not managed to return in time for the meeting. We were sorry to hear that Ron Armstrong had that day suffered a family bereavement, which accounted for his absence.

It was then agreed that the minutes of the last A.G.M. had been published in the Hillandale News, and were an accurate report. Frank Andrews proposed that they be taken as read, and the proposal was seconded by Dave Roberts, and carried unanimously.

In any matters arising, Ernie Bayly asked when the E.M.G. gramophone belonging to the Society, and still residing in his home, was going to be collected. The matter was brought to the attention of the two volunteers who agreed some months ago to collect it.

Barry Reynaud then brought up the question of the listing of various Society properties, as subject which was aired at the last A.G.M. The Chairman admitted he was chiefly to blame for this delay. The official Archivist had been contacted since the last A.G.M. and had submitted a list of what he held. The Chairman himself admitted to keeping one or two items, and promised to further this listing of the Society properties in the near future.

Ernie Bayly then said he thought that Member Mr. Goldsmith was holding a gramophone belonging to the Society, and which an elderly lady had presented to us. What was going to happen to that?

At this point Roger Thorne pointed out that this was a suitable item to be discussed under "Any Other Business", and so the discussion was brought to a close.

The meeting then moved on to Item 3, "Chairman's Report", and this ran as follows:-

The year began on a somewhat disastrous note, in that the new Treasurer voted in at the last A.G.M. had failed to attend to the job, and when enquiries were made he pleaded ill health. By that time literally dozens of cheques had accumulated (mostly for subscription renewals), and apart from the ill-will this must have engendered between Members and the Society, it caused a lot of unnecessary work. However, the Auditor, Arthur Close, and a former Treasurer, Gordon Bromly and the Chairman himself met together one evening last winter to try to sort things out. The Chairman then thanked these two gentlemen for their efforts and said that the books had been passed on to a new Treasurer in some semblance of order.

At this point, the Chairman tendered his thanks to all those who have helped in various ways to run the Society over the past twelve months: Vice-President George Frow, who had backed him up all the way through, the Treasurer, the Magazine Editor, the Secretary, the Auditor, those who have assisted in setting up the equipment, taking the attendance fees and getting the Register signed at meetings, and, last but not least, those who gave recitals.

In this last connection a few remarks were made. Firstly, reference was made to the evening when two of our older-established Members, the Moss Bros., brought along an Edison disc machine and treated us to an evening of Edison Discs, including an excerpt from an L.P. This brought to mind the fact that we had not had an evening devoted entirely to Edison cylinders during the year. The Chairman said that when he first joined the Society some nine years ago, cylinder programs had been the order of the day, but it seems now that Members are reluctant to bring their cylinders out. The President's evening in August would have been a recital on his Opera machine, but he was unwell at the time, and the evening was filled at short notice by the Chairman himself, but not with Edison material.

There had been several other interesting programmes, notably the Gilbert and Sullivan evening, and the lecture on Irish opera. Perhaps it was unfair to single out any particular programmes in this way as all recitals require a great deal of preparation, and so all members were thanked for their efforts in this direction, and the hope was expressed that we shall have a full programme of recitals the coming year.

Apart from the difficulties caused by the indisposition of the Treasurer, the

question of the lack of spare parts caused a further severe drop in our takings. The former source dried up, but happily during the year, one of our Members undertook to manufacture parts, and the sales are now going very well.

The biggest event of the year was probably the transfer of our entire stock of reprint books to Dundee. Member William Barrie (not to be confused with Treasurer Barry Williamson) kindly volunteered in answer to our advertisement, to accept responsibility for handling our reprint books, and in July, most of the stock was transferred to Bill Barrie at Dundee. The Treasurer now handles all orders, and tells our Member in Dundee what to send and where, and the system is working most satisfactorily.

The days of finding machines and/or records in junk shops were well and truly over. The Chairman had holidayed in Suffolk and Scotland the Vice-President in Scotland, including the Hebrides, and both had found virtually nothing. Two Members in the Aberdeen area had reported that nothing ever turns up there now, not even at salerooms. There have been several auction sales in London, notably at Christies, and this sort of thing brings an inevitable rise in the market value of machines, and channels them into the collections of the more wealthy.

Financially, there had been a very lean year, due to the several causes mentioned above, and that is why there would be a discussion on increasing the subscriptions, later in the evening.

There was a scheme afoot for aligning all subscription renewal dates at the first of October, to save an enormous amount of work all round, and no doubt the Treasurer would dilate on this later.

In concluding, the Chairman wished all Members a Happy and Successful year.

Proposal that the Chairman's speech be adopted was by Barry Reynaud and seconded by Ernie Bayly.

Next came the Treasurer's Report. Balance Sheets were distributed to Members present by the new Treasurer, Barry Williamson of Liverpool.

Subscriptions were appreciably down on last year, due to the muddle at the beginning of the year which resulted in a failure to send out subscription reminders. The reprint sales figures had been good at £690, but there had been a big leap in printing costs. Last year's issues of The Hillandale News had cost £647: this year's had been £1047. There had been an increase in Miscellaneous Expenses due mainly to the trip to Dundee. The cash in hand at the moment was about £139, but this about equals the total of outstanding payments due last month. The real balance, if these payments were made, would be some £23.

Frank Andrews then asked about the value of the stock of reprints, but this was most difficult to assess, as some of the books had been printed a considerable time ago, when prices were lower, so how did one assess them: on the prices actually paid, or on present-day prices? The question was asked about availability of Hillandale News binders, and Society Ties. Binders are available, but ties have been out of stock some years.

Vice-President George Frow then tendered the Society's thanks to Chairman Len Watts for his efforts in transferring the stock of books to Dundee.

Adoption of the Treasurer's report was then proposed by Roger Thorne and seconded by John McKeown.

Arthur Close, the Auditor, then made his report. He said he would not be able to certify the accounts as strictly correct, due to the difficulties during the early part of the year, but everything appeared to be in order. A number of items which appeared in the Bank Statement were not covered by receipts.

He paid tribute to Treasurer Barry Williamson in doing a first class job, as the books had been in a terrible state when the Treasurer took over.

The Auditor said he felt the amount of stock held should be known, especially reprint books, and there were murmurings that we would try to get this done before very long.

Proposal of adoption of this report was given by Frank Andrews and seconded by Goodwin Ive.

Then came the election of Officers. The retiring Chairman invited nominations for Chairman and there was a cry of "Len Watts" from Roger Thorne, and "Seconded" from Arthur Close. However, Len expressed a wish to stand down, but with the reservation that he would carry on for three months, as another Member had expressed willingness to take over, but not immediately. At that point George Frow proposed Goodwin Ive, and after a little discussion, it was decided that Len Watts would be Chairman until the end of January, when Goodwin Ive would take over. However, in another part of the room a hurried consultation had taken place, whereupon Frank Andrews proposed Christopher Proudfoot as Chairman. Christopher expressed willingness, and it was generally thought that this would save complications at a later date. Up to this point, Christopher had been Minute Secretary, but in the moment of excitement, omitted to record who seconded him, but the proposal was carried unanimously.

Being now Chairman, Christopher relinquished his post of Minute Secretary, and this was taken on by Len Watts.

The question of Vice-Chairman then arose. Roger Thorne proposed Len Watts: Len Watts accepted, Timothy Massey seconded. The rest of the Officers were then elected as follows:-

Treasurer: Barry Williamson, proposed Arthur Close, seconded Barry Reynaud.

Auditor: Arthur Close, proposed Jack Stripp, seconded Timothy Massey.

Secretary: Bill Brott (who was absent, but had previously expressed willingness to accept if proposed), proposed Timothy Massey, seconded Dave Roberts.

Committee: Frank Andrews, Barry Reynaud, John McKeown, proposed by Roger Thorne, seconded Timothy Massey.

Finally, Barry Reynaud volunteered to act as Meeting Steward, and John McKeown as Meeting Secretary.

The discussion then turned to Subscriptions. Firstly Christopher Proudfoot agreed to act as Membership Secretary, and was proposed by Frank Andrews and seconded by Timothy Massey.

The Treasurer then said that the annual subscription would have to be increased to keep us out of trouble. In fact there had been the intention to discuss an increase at the last A.G.M., but this had been overlooked. The proposed new rates were:- U.K. and Europe £1.50, U.S. surface mail \$5.50, U.S. airmail \$7.00 and Far East airmail £2.75. It was pointed out that most U.S. checks cost 50p. to process, which seriously detracts from the profits. It was suggested that the Committee have the power to increase the subscription at any time during the year to take account of inflation, just for the current year. There were still several outstanding accounts which should be met, and the Society was running dangerously close to insolvency.

Secretary Bill Brott (by proxy) then proposed a subscription of £1.75, and a vote was taken. This was defeated by 8 votes to 7.

The Vice-President suggested that we stick to the £1.50 subscription until the work of aligning all renewal dates at the first of October annually was completed. Proposals on this item came later. Roger Thorne urged that we

push book sales to try to avoid another increase in the subscription rate, and there was a suggestion that we be stricter on non-payers, e.g. stop sending the magazine immediately the renewal reminder was sent.

As the meeting fees collected nearly always fell short of the room rent (which the ex-Chairman said was likely to be increased in the near future) Steward and Barry Reynaud suggested increasing the fee to 10p. This was seconded by George Frow, and carried. Frank Andrews then suggested that these fees be kept separate from the general financial funds, as other Branches of the Society were doing, and this was seconded by Roger Thorne, and agreed.

Thoughts then turned to the magazine, the Hillandale News, which is at the moment being managed by Tony Besford at Great Yarmouth. Tony had expressed a wish to discontinue this work, but George Frow suggested offering Tony an honorarium of say £15 per issue, if he would agree to continue. The Treasurer expressed his approval with the proviso that we could possibly find a cheaper printer.

A proposal was then made that work go ahead with bringing all subscription renewals up to the first of October annually by Christopher Proudfoot, and seconded by Frank Andrews. There was some discussion on this point, but the Treasurer pointed out that after the first year, the book-keeping would be greatly simplified, and the need to send out renewal notices would be eliminated, as notice of renewal could be announced in the August Hillandale News. People joining at other times of the year would be asked to pay smaller subscriptions, pro rata, to bring them up to the first of October.

The Treasurer then proposed a vote of thanks to Goodwin Ive for his work on getting the spares service going again, and to Bill Barrie for his service on dispatching reprint books.

Among topics discussed under "Any Other Business" was the name of the Society. Frank Andrews suggested "THE Phonograph and Gramophone Society" but some Members said they thought there was an air of magic about "London" or "City of London". Frank pointed out that the Society had had four changes of name in its history. Suggestions were made that this proposal be circulated through the medium of The Hillandale News. The decision to change the name should rest with the whole of the Membership. It was proposed that a letter be written to the Magazine suggesting alternative names and inviting Members' views.

Roger Thorne had a few observations to make regarding the title of the Society's official magazine, and the same conclusions were reached that the Membership be asked for their views via the magazine. George Frow suggested contacting Regional Secretaries on this matter and publishing their feelings in the magazine and inviting further comment.

There was finally some discussion as to what celebrations the Society could mount with regard to the 100th anniversary of Edison's first successful attempt at recording. Should we have a dinner? Could we publicise through TV? Could we join up with the Science Museum in celebrations and an exhibition? The British Institute of Recorded Sound should be encouraged. Could we find a Company to sponsor the exhibition? Alexandra Palace was suggested as a suitable place to mount an exhibition. Could we get E.M.I. to sponsor us? They have the material: we have the knowledge. Frank Andrews offered to contact the E.M.I. Chairman.

The time was by then nearly ten, and as the meeting had started soon after seven, all discussion was brought to a close, save arranging the year's programs.

These were arranged as follows:-

Second SATURDAY of the month:

November. George Frow offered a lecture on tape, by Prof. Ray Wyle of the U.S.A.

December. Roger Thorne: "Forty Years of Advertising Records".

January. "Free-for-all", limited to two records apiece.

February. John McKeown: Fritz Kreisler Centenary.

March. Len Watts: Pathé Discs.

April. Ralph Moss: Edison Discs (to be confirmed).

Second TUESDAY of the month:

May. Timothy Massey: John McCormack.

June. George Frow: 4-minute cylinders on an acoustic machine.

July. Frank Andrews: subject to be announced.

August. Ernie Bayly: Music-Hall (to be confirmed).

Revert to second SATURDAY in the month:

September. Stuart Upton: (to be confirmed).

October. Barry Williamson: subject to be announced, but possibly Jazz.

THE PRESIDENT, CHAIRMAN AND OFFICERS OF THE SOCIETY
EXTEND THEIR BEST WISHES FOR CHRISTMAS AND THE NEW YEAR
TO ALL MEMBERS

FURTHER NOTES ON THE NON-STANDARD "STANDARD" PHONOGRAPH

Members will remember that this "mystery" machine was illustrated on the cover of the last issue, and comments were invited as to its status.

George Frow proffered the opinion that it was made commercially in Germany, and John Battershell said that two similar machines had passed through his hands, bearing a serial number inscribed in Continental fashion. Usually, Continental figures are inscribed with some characteristic differences in the manner of indicating the figure seven and the figure one, for instance.

There the matter rests for the time being, with the vote in favour of a German, commercially made copy of the Edison Standard.

Corrections to the account given of Mr. Ernie Bayly's Recital,
printed in the last issue of this magazine

Ernie has written to say that two errors sneaked in among the names of the artistes. On page 231, it should be Elsie Janis and Basil Hallam, and on page 232, it should be Anna Chandler. Another error: R.G. Knowles was on an "EXO" label.

The Society would like to apologise for omitting credit to Messrs. A. & J. Antiques, of Henley-on-Thames, for the article on the "Guiniphone", which appeared in the last issue. We wish to thank them very much for this material.

October 22nd 1974

Dear Bill,

An American client of our's recently bought a phonograph in one of our sales without taking the trouble to find out beforehand what sort of condition it was in; on receiving it and discovering that it was non-functional he was naturally disappointed and unfortunately took his complaint to one of my fellow officers of the C.L.P.G.S. I would like to apologise to the officer concerned that he should have been bothered in this way, since the matter had nothing to do with him or the Society.

Perhaps I could take this opportunity to explain our policy, particularly for the benefit of overseas clients. It is the general practise among auctioneers in this country not to describe the condition of lots and we make it quite clear in the Conditions of Sale printed at the front of every catalogue that it is up to prospective buyers to satisfy themselves as to condition etc. before the sale. This is the purpose of the viewing days.

Of course we realise that overseas buyers cannot always attend the sale-room in person, but they can ask us about the condition of particular lots by letter, telephone, Telex or Telegram, or they can send in their bids 'on condition that they are in perfect/good/working order'.

To give detailed accounts of condition for each lot in the catalogue would be very lengthy and expensive, while a simple 'not in working order' is not very helpful, as it would have to be applied to a machine with a slipping belt that was otherwise mint as well as to one with all the gears stripped. I do normally mention the fact that an important part like a reproducer is missing or replaced, and, incidentally, in the case of cylinder machines, the horn is always described, so that where there is no description, then there is no horn present. I hope that this will help to clear one or two points.

Yours sincerely,
Christopher Proudfoot.

THUMBNAIL SKETCHES No. 68

by "TYN PHOIL"

Edison Blue Amberol Record No. 1587.

Everybody Two-Step (Coon Song): Billy Murray and Chorus (with orchestra)

Billy Murray has a style of his own when it comes to presenting ragtime coon songs such as this catchy invitation to do the naughty Turkey-Trot. A splendid male chorus agrees heartily with his sentiments, to which the orchestra unanimously assents, while the traps illustrate just how it should be done. We do not wish necessarily to encourage the Turkey Trot, but those hearing this record certainly have a good excuse, and then, as Murray says, "Everybody does it, Nobody ought to care".

REVIEW OF THREE JIM HAYES RECORD LISTINGS
by GEORGE FROW

Jim Hayes sits at the centre of a group of dedicated people who help him round up details of complete record series. These are presented in detail in his "Disc

Research England" catalogues, which have been appearing for some years. Three new issues have just come my way.

The first deals with Panachord 1931-1939, a label that started with Warner-Brunswick and passed to Decca in 1932 and which always remained in the shadow of the publicity Decca gave its own label. Much of it was made up of Big Band and novelty material with a strong American leaning; there were no so-called 'classics' and no general pattern of *raison d'être*. There are such unlikely performers as Billy Merson and Tom Leamore alongside Gene Autry, and some good military band items which must be very hard to find now, but the accent is on the dance and swing bands of the period.

The Zonophone listing takes us from 5000 to 6278 (Dec. 1927 - Dec. 1932) and again includes some familiar names. As most members know, Zonophone was the cheaper H.M.V. label; it was a name that originated in the 1890's and was allowed to die out (as far as I know) only fairly recently by the parent company in its overseas trade. There are, as in all these listings, page after page of interest to all record collectors of catholic taste.

The third listing is of the H.M.V. BD 100-1340 series (Feb. 1935 to July 1955). Simultaneously Columbia brought out its FB magenta series and Parlophone the F magenta series, all listed as 'popular and dance', and can we not say that the 'pop' record label started here? Some time ago I found BD 101 (Jack Jackson) and thought I could claim this as a first of the 'pops', but Jim Hayes's listing shows the existence of a BD 100 (Teddy Joyce). In any case the dance bands were soon transferred to the BD 5000 series. The first two items listed caught my eye in particular, Abbott & Costello in a 1942 sketch that must be as hard to find as the proverbial hens' teeth of Guardsmen in India, and Air Raid Precautions, two records listed in Oct. 1939 and were straight away banned by the Home Office, any that had reached the dealers to be returned at once; I know this because I tried to buy them, and these must be rare indeed.

These three lists are highly recommended on all counts, and a thing that I particularly like is that all records are given their date of issue, something that catalogue compilers are apt to overlook or find difficult to provide. As usual Jim Hayes has had these lists prepared on loose sheets allowing the buyer to bind or file them at his discretion.

They are available from J.G. Hayes, [REDACTED] Liverpool, L21 0JA, and each of the three lists reviewed costs 58p (U.K.) or 64p (overseas) which includes postage and packing.

HIS MASTER'S VOICEBOX
Gramophone Company soundboxes from 1898 - 1960

The soundbox designed by Emile Berliner and fitted to the early hand-driven models made in Germany and America was a somewhat crude affair with a stylus-bar bolted to the rim at the top and relying on its limited inherent flexibility for response to the vibrations of the needle-point. The notion of pivoting the stylus-bar at the lower rim of the soundbox, which was to survive to the end of the acoustic gramophone era, first appeared on the soundbox fitted to the 'Trade-mark' model (1a). The design is normally attributed to Eldridge Johnson, and the letter 'J' which invariably precedes the serial number stamped on the front presumably refers to this.

The construction of this soundbox is very simple, the main body being made in one piece with a front cover-plate serving both to hold the gasket and diaphragm

in place and to protect the former. The stylus bar is mounted on a small spring secured by a screw to the main rim, and is attached to the diaphragm by a blob of wax. This is not the most secure method and the instructions provided with these gramophones explained how to repair the joint with the aid of a match.

The next soundbox to appear on G. & T. machines was the 'Concert' (Fig. 1b). (For Figs. 1a - 1f see illustrations on front cover). This, I suspect, may have been designed by Berliner himself after Johnson had left to set up his Universal Talking Machine Co. (Johnson produced a new design of his own, the 'New Century', which was a prototype of the 'Exhibition'). The Concert soundbox is distinguished by its heavily-knurled rim, which is a press-fit over the back-plate. The stylus-bar is pivoted on a narrow spring inside the front of the rim. Attachment to the diaphragm is by a small tack inserted from the back with the point secured in a fork at the end of the bar with shellac. This soundbox is found on most G. & T. machines of the period 1901-02, after which it gradually gave way to the familiar 'Exhibition' (Fig. 1c).

The latter differs from the earlier designs in having tubular rubber gaskets and a stylus-bar pivoted on a knife-edge fulcrum with adjustable tension springs. Early models were made either with a long tube-fitting for attaching to leather elbows or with a rubber-mounted bayonet-fitting for use with tone-arms. Up to 1908, these soundboxes bore the legend 'Gramophone & Typewriter Ltd', modified to 'The Gramophone Company Ltd.' thereafter. (The Company's name changed in November 1907, but there was probably some delay while existing stocks of soundboxes were used up). The words 'His Master's Voice' did not appear on soundboxes until they were manufactured at Hayes, from about 1918 (Fig. 1e).

An alternative version of the Exhibition, known as the 'Exhibition Junior', was sometimes fitted to the cheaper machines; it is more common on Zonophone and Cinch models, where it simply bears the Zonophone name (Fig. 1d). The Gramophone version has the Angel trade-mark engraved behind the diaphragm. The latter is held in place by a flat, sprung-in bezel in front and the bayonet-fitting is formed as part of the casing, with no rubber insulation.

On the more expensive machines, the 'Exhibition' was replaced in 1921 by the 'No. 2' (Fig. 1f). This is slightly larger in diameter, and has a rounded rim and a neater form of tone-arm attachment consisting of a thin rubber sandwich between an inner and outer brass tube.



Fig. 2a

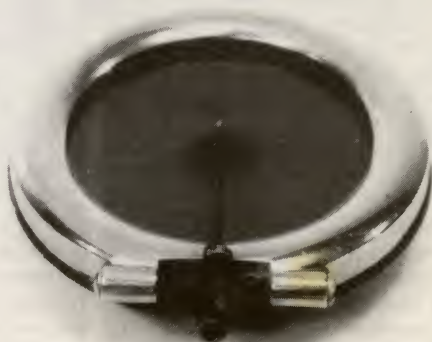


Fig. 2b.

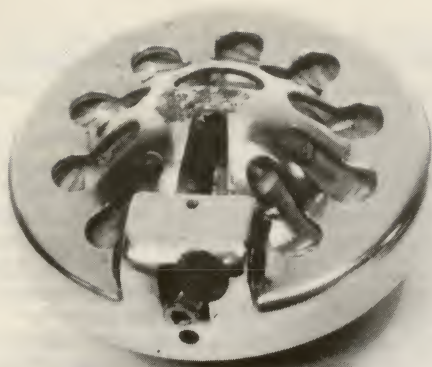


Fig. 2c.

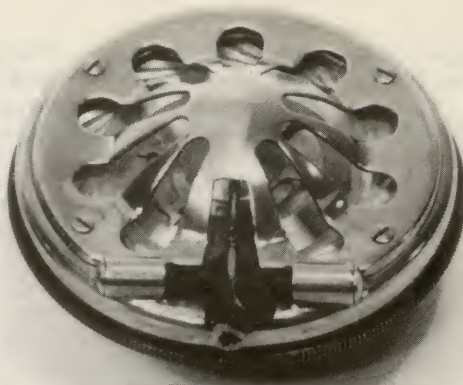


Fig. 2d.

At the end of 1925, following the introduction of electrical recording, the acoustic system of most HMV machines was extensively revised and the No. 2 soundbox gave way to the No. 4 (Fig. 2a). (The No. 3 was the "One that got away"). Like the No. 2, the No. 4 has a solid one-piece rubber gasket and, apart from its larger diameter, the only significant change was in the stylus-bar mounting. Here, the tension-springs were done away with and the bar was pivoted between two pins adjusted by means of a screw and lock-nut. Adjustment of this is more critical than the earlier system, especially as atmospheric variations can affect the degree of friction. The one-piece gasket of the No. 2 was retained.

There are three types of No. 4; the first, of 1925-6, has 'His Master's Voice' engraved on a black background behind the diaphragm, while later examples have this example left blank and finished in a bronze colour, the legend being transferred to the back, where it is written upside down so as to appear the right way up when the tone-arm is turned back on its crook. Probably from about the end of 1927, the backplate was made of die-cast alloy instead of brass, and these late versions are easily recognisable, even if the metal hasn't begun to look like crazy paving, by a projecting bevelled rim on the rubber sleeve of the back-fitting (Fig. 2b).

Late in 1927 HMV introduced a new range of cabinet models incorporating the Orthophonic Victrola soundbox and horn, the latter being referred to as 're-entrant'. The technical theory behind the new system is fully described in Webb and Wilson's 'Modern Gramophones and Electrical Reproducers', but for readers who have no access to this volume, a few details may not be amiss. The Orthophonic soundbox, which appeared in this country as the 'His Master's Voice No. 5' (Fig. 2c), used an aluminium alloy diaphragm in place of the mica of the earlier soundboxes. The centre of this is specially shaped for rigidity, with the stylus bar attached via a 'spider' to a concentric ridge about half-an-inch from the centre. Ideally, a diaphragm should move within the frame like a piston, remaining parallel with the back-plate all the time and not flexing more in the centre than towards the outside. Some makers went some way towards achieving this by attaching the stylus-bar off-centre - the Cliftophone is an example. The spider method was pioneered by Bettini at the turn of the century, so that the Orthophonic was not new in that respect. What is notable is the method of providing the necessary compliance at the circumference; here, in place of rubber gaskets which tend to lose their resilience with age, the extreme edge of the dia-

phragm is clamped firmly between thin felt rings. Between the edge and the rigid central section is a ring of tangential corrugations which provide flexibility in the diaphragm itself. The stylus-bar of the original Orthophonic No. 5 is pivoted in rubber, providing a non-adjustable compromise between the earlier tension-spring system and the plain pivots of the No. 4. The rim and front shell are formed as a single die-casting into which the back-plate, also a die-casting, is screwed, like the early Edison reproducers.

In this form the No. 5 was short-lived, and is seldom seen today, for it was modified as the 5a, which returned to the traditional form of construction with the back-plate attached by four screws and a separate, stamped shell attached likewise. The stylus-bar on this model is pivoted as on the No. 4, but is otherwise similar to that of the No. 5, as is the diaphragm (Fig. 2d).



Fig. 3a.



Fig. 3b



Fig. 3c.

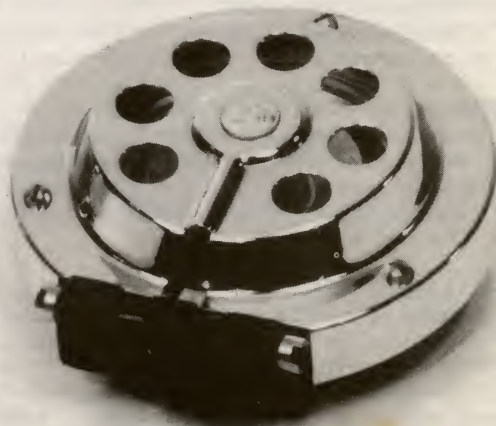


Fig. 3d.

The No. 4 continued to be made for some years for the smaller machines, and the last ones were chromium-plated. Meanwhile, about 1931, another new

design appeared, known as the No. 16 and fitted to Models 99 and 102 (Fig. 3a). The stylus-bar on this is stamped out of thin sheet brass and the front shell is pressed on to the back-plate so as to be irremovable. Since the fret is lined with tinsel fabric, it is not possible even to see the diaphragm, let alone carry out repairs. In 1934 the No. 16 was replaced on the Model 102 by the 5a. (Fig. 3b). Later still, this gave way to the 5b (Fig. 3c), which is identical except that the corrugations round the perimeter of the diaphragm are radial rather than tangential. A Columbia version of the 102 was also made, in which the HMV 5b soundbox became Columbia No. 28. This at first had a different shell, but later even this distinction was abandoned.

Two other examples of 'Badge engineering' were perpetrated under the aegis of E.M.I. The first involved taking the pre-merger Columbia soundbox, attaching a modified shell embossed with the figure of Nipper and calling it 'His Master's Voice No. 21'. The small bayonet-fitting was retained, as were the ball-race stylus-bar pivots, inherited from earlier Columbia soundboxes. This was used on the Model 97, introduced in 1935, and the original Columbia design was retained for the technically identical Columbia Model 204.

The last design appeared slightly later on the cheap Columbia 205 and HMV 88 machines (Fig. 3d). It is known as an HMV 23 or Columbia 24 and is identical in both forms apart from the small brass medallion in the centre of the shell. The latter is extended to cover the side of the main die-casting and also holds the gaskets and diaphragm in place. The stylus-bar is pivoted on ball-bearings with a surrounding ball-race. Later versions of the Model 97 also have this soundbox.

BRIEF BIOGRAPHIES

distilled by GERRY ANNAND.

CAROLINE HATCHARD (soprano)

Born Portsmouth (England). Studied Royal Academy of Music under Agnes Larkcom. Debut at Covent Garden in 1907. Created the role of "Sophie" in first English performance of Richard Strauss's "Rosenkavalier".

MARJORIE HAYWARD (violinist)

Born Greenwich, August 14, 1885; died London January 10, 1953. Studied under Jessie Grimson and then at the Royal Academy of Music from 1897 - 1903 with Emile Sauret and from 1903 - 1906 under Sevoik. Appeared at innumerable concerts, and highly esteemed as a chamber music player. Was leader of the English String Quartette.

ALFRED HEATHER (tenor)

Born London March 21, 1876; died Toronto August 8, 1932. Studied with Wallworth, Romilly and Santley. For ten years he was a soloist at Westminster Abbey. Toured with Beecham Opera Company, Professor of singing at Guildhall School of Music. Sang at the revival of "The Beggars' Opera" at the Lyric Theatre in 1920 and went with that company to Canada. Made early Pathé recordings.

CHARLES GILIBERT (baritone)

Born Paris 1866; died New York October 10, 1910. Pupil of the Paris Conservatoire. Sang first at La Monnaie in Brussels. At the Metropolitan Opera 1900-1903 and finally at the Manhattan Opera House 1906-1910.

THE ART OF THE SAVOYARD

"By kind permission of Michael Walters"

The appearance of this album must surely be hailed with joy by anyone interested in D'Oyly Carte history and the history of Gilbert & Sullivan. That many of the performances on the records, (transferred from very old, and in some cases, damaged 78s) are of genuine musical as well as historic value should be an eye-opener to modern stereo-addicts. Unfortunately the sleeve and booklet accompanying the records are not free from mistakes. No credit is given to John Wolfson who not only wrote all the notes, but found many of the records, some of which exist in only one or two known copies. As many readers will realise, Leo Shefffield's partner in the RUDDIGORE item is Eileen Sharp, not Aileen Davies, as stated. Lastly, it is simply not true that the album contains at least one recording by "every artist who appeared at the Savoy Theatre under the supervision of Gilbert or Sullivan and who also made recordings in the early days of the Gramophone." Notable absences include Ellen Beach Yaw, Harold Wilde, Amy Augarde, Blanche Gaston Murray and Richard Green.

It is obviously unnecessary to comment on George Baker's reminiscences on the first side. These speak for themselves, and his remarks on the various artists are never less than fascinating and utterly absorbing.

RICHARD TEMPLE

Mikado's Song

I have commented at length on this recording when it was first re-issued by Rubini Records. I have nothing to add to that except that if the earlier transfer was played a shade too fast this one seems to have been unnecessarily slowed down, giving the voice a dark rather sepulchral quality which seems to me to be unnatural.

I am a Pirate King.

This is not an impressive record, for an old man Temple sings it moderately competently, but in fairness I cannot say more than that. A pity, but there it is.

I am a Friar of orders grey.

I am afraid I find this a very dull song, to have the entire Temple recorded repertory on one disc seems to be the only justification for including it.

SCOTT RUSSELL

Kissing Song (Princess Ida)

A good voice, except the top notes, on which he seems very ill at ease, possibly due to age. He has very open vowel sounds and a tendency to shout, which I find unpleasant.

A tenor all singers above - one verse only.

This is much more successful; the same criticisms apply, but as he is SUPPOSED to be singing badly, one can forgive this - he has great personality, more so than a good many tenors. The cadenza at the end is quite magnificent.

ILKA VON PALMAY

Butterfly

This is a magnificent recording, in spite of the fact that the singer's English is so bad that I cannot understand a word of it - I take Wolfson's word for it that it IS sung in English, but you could have fooled me! Her musicality and personality are quite astounding - it is quite easy to see what a magnificent Julia she must have been, and one can only regret that she recorded nothing from that role.

ISABEL JAY

Poor wand'ring One

I am tempted to say that this is the best performance of this song I have ever heard - she makes one see the song in a new (if that is not an ambiguous term) light, her way of moulding and embellishing that long string of top notes so that they sparkle like stars, each with an individuality of its own, is quite masterly. The cadenza she used at the end is the TRAD one but somehow she manages to give it a new life and a new gusto.

JOHN COATES

Take a pair of sparkling eyes

I have a number of Coates' discs and I find him one of the most boring of tenors. His rendering of this Top-of-the-G&S-pops number is accomplished and meticulously executed, but exceedingly dull.

HENRY LYTTON

Laughing Song

One doesn't criticise the musicality of this sort of record, one just admits its jolly good fun. It might be as well to point out that there appears to be an error in the printed text. In the 3rd verse Lytton quite clearly sings "chuffed" not "shocked" as printed.

Curate's Song

This record is not a success, one wonders why Lytton recorded it - quite apart from the liberties he takes with the music, he just doesn't succeed in suffusing it with any personality or charm - and Lytton's singing left naked here without any characterization to dress it up, is just not good enough. He is simply NOT a straight singer, and this record, though it is fascinating, is not endearing.

None shall part us (with Louie Henri)

Forgiving the bad quality of the transfer, which is apologised for in the notes, this is simply a bad record. Lady Lytton's phrasing is abysmal. The young Henry Lytton, on the other hand sings with considerable charm, but their voices do not blend. As the only available example of Louie Henri's voice, this is tragic.

The Yeomen of England

This is certainly the best of the early Lyttons, except at the very end where his voice sounds noticeably strained. The record demonstrates the remarkable ability of Lytton to make you think he was a better singer than he was.

Imagination

It is not surprising that this song has been dropped from MERRIE ENGLAND, it is only surprising that both Lytton and Passmore saw fit to record it. The song has little to commend it, but it is greatly to Lytton's credit that he gets about as much out of the song as is possible.

King Gama's two songs

I think Lytton must have been the perfect King Gama, certainly I have never heard anyone else who even competes, and these two records (from the first complete recording of the opera) are infinitely superior to the later versions recorded by Lytton in 1932, when his diction was beginning to fail him.

COURTICE POUNDS

When a pullet is plump

On hearing this record, quite the finest of his that I have heard, I immediately wished I could have been around to see him on the stage. Such exuberant personality - but what a time Gilbert must have had controlling him. (He recorded some other numbers from Chu Chin Chow, including "Any Time's Kissing Time" (with Violet Essex) in which I have always felt he cannot have been absolutely sober at that recording session!)

RUTH VINCENT

Waltz Song - "Tom Jones"

This is one of the best records of this magnificent and justly famous soprano. It was history's tragedy that she never recorded any G&S.

ROBERT EVETT

Is life a Boon?

I will not say that Robert Evett has the most unpleasant voice I have ever heard but it is certainly a peculiarly acid tone for a tenor. Aside from this, he sings dully. Contemporary accounts describe his voice as beautiful. Why?

Free from His Fetters Grim

This is rather better, he sings the song more intelligently, caressing the phrases as though he enjoyed them, there is emotion, of which there was none in the last song. In both songs he sounds strained on his top notes.

The English Rose

This OUGHT to be good, since he created the role, and it is certainly better than the other two, almost enjoyable. He has certain curious similarities in style and tone to John Harrison, who recorded the song in 1919, almost as if Harrison deliberately copied Evett's style.

A sprig of Rosemarie

It is ungenerous to complain of the excessive amount of crackle on this record, but the song and the singing are so dull, that the crackle is perhaps the most noticeable thing about it.

WALTER PASSMORE

Fish Song

The selection of Passmore's records strikes me as odd. It omits some of his best which were certainly available to the selectors, and includes some of his worst. Passmore was one whom I suspect suffered on record, in that his personality did not come over. The Fish Song loses a lot, the comments in the second verse would probably have been magnificent in performance, but on disc they just do not come off.

A Big Brass Band

This again does not come off. Passmore seems to have had no singing voice and his best records are the ones he can send up.

Imagination

Passmore tries very hard with this, but it is less interesting than Lytton's performance, and Lytton doesn't have to try at all.

If you're anxious for to shine

This is one of Passmore's rarest records, and it is quite obvious why it is not more common. The squeaks and whines on the top notes are pathetic and the whole recording is dull.

Little list song

The true Passmore sound at last. This is Passmore at his most quaintly humorous, but he has not got Lytton's ability to disguise the fact that he cannot sing.

I have a Song to sing

This is one of Passmore's commonest and, in my opinion, his most deplorable disc. What possessed them to include it is beyond me.

A Private Buffoon

I DO wish he had sung this song a bit faster, it would then have been good. Passmore's VULGAR tone is well to the fore here and rather enjoyable.

CHARLES HERBERT WORKMAN

I am the Very Model

A splendid record. Workman's clear incisive voice is one of the very best in these roles.

Softly Sighing

This lovely lyric song demonstrates Workman's versatility - and Workman's rendering of it (complete) must be second only to George Baker.

The Nightmare Song

This must be almost the fastest Nightmare Song on record (Passmore's is even more incredible, why did they not include it?) and a tremendous achievement.

If you give me your attention

This is an excellent recording (and one will have noticed how excellent was the reproduction on these old Odeons) beautifully sung, but as a characterisation it does not measure up to Lytton's.

Tit Willow

The remarkable cadenzas in falsetto (which Passmore does also, but not nearly as well or with such musicianship) are the most remarkable feature of this record, but it is nevertheless, very well sung. It is also interesting in that he takes the "Tit Willows" in a sort of swinging fashion as did George Baker later in 1918.

First you're born

This is not a very good song, Workman evidently liked it, however, and he gets about as much as one can out of it. It is interesting that the King was originally Barrington's part, but many of the light baritones sang it on tour.

The Small Street Arab

Apart from the various records of the Drinking Song, this is the only record of music from THE ROSE OF PERSIA ever made. I have a great affection for this song, and Workman's record is a very touching one.

LEO SHEFFIELD

Oh why am I moody?

I once was a most abandoned person

These two songs do not do Sheffield justice, but most of his best work was recorded later on the electrical records, which are still in copyright and cannot be copied. These bands are not well transferred, the first is very distant, and the "bacon and eggs" crackle on the second is most unpleasant. As I own the original discs from which these were taken I can say that they play much better than that.

BERTHA LEWIS (w. Darrell Fancourt) There grew a little flower Come mighty Must

Bertha Lewis is one of those incomparables who cannot be written about, only listened to and enjoyed. There is rather too much crackle on these records.

SYDNEY GRANVILLE

None of Granville's pre-electric recordings is representative of him.

Michael Walters, June 1973

(As printed in THE SAVOYARD, the journal of the D'Oyly Carte Opera Company).

ON THE MISSISSIPPI

On the Mississippi, on the Mississippi
Where those Boats go puffin' along
On the Mississippi, Darkies all go dippy
When they hear a little bit of Ragtime melody
It seems I hear them singing
See them buck and winging
To the Banjo's ringing
Oh, my heart is clinging
To the Mississippi, dear old Mississippi
That's where I was born.

MUSIC HALL RECORDINGS

The National Museum of Music Hall, Garden Place (by The Empire Theatre), SUNDERLAND SR1 3HA, is asking for help from Members who could supply taped items from their discs and cylinders of earlier music hall artists. Up to now no one seems to have attempted to re-record this type of material on any scale, and Members might be interested in associating themselves towards this end.

While having no equipment of quality enough to transfer recordings to tape, I would certainly be happy to co-operate with others towards getting an archive established, and it might well lead to re-issues on microgroove if there is enough support. If you think you can help, please write in the first place to Mr. Joe Ging at the address above. At this stage the first task is to find a member willing to make these recordings (several members in various parts of the country would be better perhaps) and progress and publicity for the scheme could be shown in this magazine.

George Frow.

NEWS FROM SYRACUSE UNIVERSITY

Mailed Oct. 18, 1974

Ray Hubbard, vice president of programming, Post-Newsweek Stations, Washington, D.C., has been visiting the Syracuse University Audio Archives to obtain music for a series of 13 documentary films his company is producing for the United States Bicentennial. The series, "American Documents," is being syndicated by Gould Entertainment Enterprises, 1564 Broadway, New York, for purchase by television stations and will be seen in as many as 100 cities in the nation, Hubbard said.

One film in the series, "The Age of Ballyhoo", has already been aired in Washington, D.C., Hartford, Conn., and Miami, Fla. The film, which focuses on the 1920s and is narrated by Gloria Swanson, has received an Emmy Award from the Washington chapter of the National Academy of Television Arts and Sciences for its sound track, produced by Ralph Berliner of the Post-Newsweek Stations from recordings in the SU Audio Archives.

The Audio Archives include some 250,000 items, from the earliest of the Thomas Alva Edison 1888 cylinder recordings to modern tapes.

The collection of Joseph and Max Bell of New York, a major part of the Archives, consists of some 150,000 phonograph records and tapes that date from 1898 to 1964 and includes voice recordings of political leaders, poets, philosophers, famous actresses and singers and non-commercial recordings and interviews, radio broadcast and theatrical performances.

"The collection, as well as various re-recording devices developed by Walter L. Welch, curator of the Audio Archives, and his engineering colleague John J. Thomas, is what makes the SU facility a desirable place to search for materials," Hubbard said. He has been acquainted with Welch and his work for five years.

By using suitable re-recording devices in the Thomas Alva Edison Re-recording Laboratory at the archives, two old recordings, cylinders or discs, can be synchronized to play simultaneously, and the result is that much of the background interference and surface scratches are canceled out. "This produces a re-recording close to what was heard during the actual recording session," Welch said.

"Welch and Thomas have shown that they can improve the sound from the most primitive records," Hubbard said. "The result is generally an excellent recording with minimal change in the flavor of the piece."

Until now most historical films used specially composed and recorded soundtracks instead of actual recordings of a particular period. Welch said: "Many of these soundtracks are reminiscent of another age but not truly of it".

According to Welch, the joining of materials from SU's Audio Archives with period films for documentaries is a significant move forward in presenting accurate reflections of the multimedia influences on the American public during earlier periods of history.

"When we couple two very different media of a particular period--sight and sound--the effect is a quite potent and clear picture of the time, and that is tremendously important at this time when people are acclimated to television and not accustomed to listening to sound alone," Welch said.

Editor's Note: For further information on the Edison Re-recording Laboratory and the Syracuse University Audio Archives contact Walter L. Welch, curator, [REDACTED]

Contact Ray Hubbard, Post-Newsweek Stations, [REDACTED]
[REDACTED], Washington, D.C. [REDACTED] for information
about the films "American Documents".

TALKING ABOUT TALKING MACHINES
Melvin Harris's Radio Talk of October 31st

With the experience of a number of broadcasts behind him, particularly on a pet subject of wind instrumentalists, Melvin Harris gave us forty-five minutes of the history of the Talking Machine on BBC 3 on October 31st. He had earlier let it be known that this was a programme aimed at the general public and not for case-hardened Society Members, but he still managed to present original aspects of the subject and avoided leaning on the standard works such as Gelatt's "Fabulous Phonograph".

He started the programme with a talk on Leon Scott and Charles Cros (I

understand his family prefers the latter's surname to rhyme with "gross", not "grow"), and then showed that a replica tin-foil machine can answer back when spoken to. An extract from a William Jennings Bryan cylinder followed, and a Berliner five-incher of that gentleman singing "For you, for you, my Darling", in which his voice gets lost in the upper regions! Two instrumental solos followed, both seven-inch Berliners, an 1897 cornet offering from W. Paris Chambers, and a Stroh violin solo from Bosanquet made in 1900.

A 1902 Sterling cylinder came next, Albert Whelan and Miss Crocker in a piece of mawkish sentimentality that was really put in to introduce the topic of home recording. It was a pity that the cylinder was either worn or mouldy as this is inclined to perpetuate the "scratchy old cylinder" legend.

In contrast the Columbia Double-sided Record introduced itself effectively. Neophone was represented by Harry Bryan blowing a forceful cornet; Melvin Harris suggested that the expression "put a sock in it" referred to the horn gramophone of the day, but one feels this could well have been applied earlier to the ubiquitous cornet and its larger relations.

A Pathé disc of Florrie Forde was too indistinct, too woolly, and perhaps a clearer example could have been found, but that was followed by the "Sugar-Plum Fairy" played by Hermann Finck's Palace Orchestra on a 1909 Odeon; it has been said that this set of "Casse Noisette" was the first album issue, and consisted of four records costing sixteen shillings (80p.) in its day. It took three days to record.

Part of a Blue Amberol jazz record was then played, not perhaps one of the best of the Blue Amberols; these early jazz numbers taken from the Diamond Discs are rather primitive, I feel, and appeal more to a narrow band of specialists than to the casual listener. It was wise for Melvin Harris to mention Edison's and Poulsen's electrical recording theories and experiments, and their inability to amplify this recording with the limited equipment and knowledge of the day, as this served as an introduction to part of Columbia's very early electric recording of "John Peel", made in the Metropolitan Opera House.

The programme concluded with a playing of part of a synchronised motion picture disc, part of Schubert's Serenade played by Albert Sandler (violin), and originally accompanying a Pathé Pictorial or something similar. Again this took us away from well-worn grooves that crop up so readily in this type of programme. The presentation was precise, the theme held the interest and had been well researched, and I hope he will be giving us some more off the same shelf.

As an afterthought, I would say that I heard this programme on a transistor radio, and that the items I have criticised may have come over better on a larger set.

George Frow.

STYLUS BAR
by 'UBIQUE'

I was looking the other day at a facsimile, a Gamage catalogue published by Ian Allan at £7-50. I suppose they were given away in those far-off days of 1913, which is the date of this reproduction, and for good measure part of the 1911 catalogue is thrown in as well. The purpose of my mentioning this is to say that Gamage gramophones, and others, are well represented, many pages of

them in fact, and if there be members, less parsimonious perhaps than your columnist, their £7-50 would provide them with hours of reading. Not to be outdone by a mere facsimile, I claim a 1926 Gamage catalogue on my bookshelf; horn gramophones were out by that date, these were the times of the elegant upright and humbler table model. These catalogues of the large stores are as much history books of the times as are weeklies like "Illustrated London News", and collectors tell me that 'runs' of catalogues are hard to find; as with telephone directories, obsolete copies are thrown out as soon as the new issue appears.

The Sale on October 15th at Christie's offered about 40 lots of phonographs, gramophones and records, and partially due to the sheer quantity, a general reluctance to spend at present, and perhaps arrangements among bidders, prices seemed rather lower this time. Most of these lots had come from the estate of a one-time member. Several of the machines had been 'adapted', a practice that phono enthusiasts pursued many years ago, and which discourages high bids today. Among items noted was a metal Music Master horn in oak-grain finish, or perhaps this was a 'Music Master type' made by someone like Saitch, to whom George Frow referred in the October magazine. There was an electric Edison with standard and slip-on concert mandrel, a Columbia Premier Graphophone, various reproducers including a Sykes 'Electrograph', copies of "The Sound Wave" and "Talking Machine News" spanning the first war period, and lots and lots of operatic cylinders and discs. There were a couple of bargains in an Edison Bell "Home" and a Columbia console Grafonola, and I detected a hope among collectors present that this steadier trend would continue. Watch this column for further encouraging reports!

Probably I have not been the only collector who has wondered who was the National Military Band which appeared on British Edison cylinders. Can't say I've had too many sleepless nights over it, but a long-established member and one-time Edison employee in London, told me the Band (which took its name from the National Phonograph Company) was a studio combination made up from the wind section of the Alhambra Orchestra, also an Edison recording unit. Both units were conducted by George W. Byng. This sounds like the Edison counterpart to the mainly Zonophone Black Diamonds Band, also conducted at times by Byng, and information on this formation is greatly lacking. Anyhow I dropped a line to a friend, an expert on military bands, and he was unable to add anything; the Black Diamonds, according to an old advert, emerged from their studio anonymity to play in an Albert Hall concert in 1914 for the services, and I recall the National Military Band being billed in the late forties as playing on London park grandstands. In its later recording years a National Military Band played for Zonophone and Columbia, and was conducted on occasion by Stanford Robinson. I well remember ordering a 12 in. Zonophone (green label, of course) of the piece "Ben Hur" thinking it was the same as the orchestral score to the silent Ramon Novarro film, which had impressed me. No such luck! In the wisdom of years, I have learned that there are more band pieces featuring "Ben Hur" than most of us imagine.

Astephon-Sprechmaschinen.

Seit Jahren hat sich die Sprechmaschine in alle Volksschichten Eingang zu verschaffen gewußt, immer größer ist ihre Beliebtheit geworden, und es gibt zurzeit wohl kaum ein zweites Musikinstrument, das eine derartige Verbreitung aufzuweisen hat. Vor allen Dingen ist es die Vielseitigkeit ihrer Darbietungen, die heute ganz bedeutend beiträgt, denn es ist möglich, mit Hilfe der Sprechmaschine nicht nur Instrumentalmusik aller Art, sondern auch Gesang und sonstige Vorträge im hervorragender Wieder-



Nr. 12615.

Nr. 12615. Astephon-Sprechmaschine.

Povertes Gehäuse, mit Silberverbrühe an der Decke und am Sockel, sowie Metallgold und emaillierten Aufträgen in den Füllungen. Gehäusegröße 27 x 27 x 13 cm. Blumen-Plattenset in Hochschallform. Innenverbindung 34 cm Durchmesser. Mit Kröpfen für geschlossenen Tonarm. Auf derart solches Werk, einfaßlich einseitigen Auf- und abwärts Schwenk, bei wachsend des Spielers auf der Zeit. Spritzlute von dererlicher Wiedergabe.

Stück Mk. 14.—



Nr. 12726.

Nr. 12726. Astephon-Sprechmaschine. Povertes Erzeugnisse, 27 x 27 x 13 cm. mit rechen Perleisen und schwarzen Zierbren. Störtes 4-Minuten-Tafelwerk, Metallgoldener 22 cm Durchmesser, verpackt und poliert, konstanter Form. Der geschmackvolle Blumen-Plattenset in verschiedenen Farben hat eine 40 cm große Schallöffnung. Gute Schallweise von reiner Tonwiedergabe.

Stück Mk. 21.—

Aste-Schallplatten sind unerreich.

Von 100 Mk. an liefere ich Sprechmaschinen franko.

Jedem Apparat gebe ich 1 Dose mit 200 Sprechmaschinen-nadeln gratis bei.



Nr. 5556.

Nr. 5556. Astephon-Sprechmaschine.

Bestenfalls Funktionen, mit Gehäuse aufbaumäßig, lauter gepreßte Seitenwände. Größe des Hauses 26 x 26 x 14 cm, vorzügliches Schallwerk mit Konzertschallhöhe, von großer Klangwirkung. Mit besten Formarm. Blumen-Plattenset in verschiedenen Farben. Güte der Tonwiedergabe.

Stück Mk. 18.50

Geringste Abnutzung.



Nr. 4110.

Nr. 4110. Astephon-Sprechmaschine. Vornehmstes solides Gehäuse, 26 x 26 x 14 cm. mit rechen Perleisen und schwarzen Zierbren. Störtes 4-Minuten-Tafelwerk, Metallgoldener 22 cm Durchmesser, verpackt und poliert, konstanter Form. Der geschmackvolle Blumen-Plattenset in verschiedenen Farben hat eine 40 cm große Schallöffnung. Gute Schallweise von reiner Tonwiedergabe.

Stück Mk. 26.50

Astophon-Sprechmaschinen.

Astophon-Sprechmaschinen
sind erstklassige Erzeugnisse
der bedeutendsten Fabriken.

Die hochvollendete,
klare und reine
Wiedergabe, sowie
die sorgfältige Aus-
führung läßt sie
mit teuersten Kon-
kurrenz-Apparaten
wetteifern.

Zur Erzielung
einer reinen
Lebendigkeit
unterlasse man
nicht, nach
jedemmaligen
Spielen einer
Plattensorte
die Nadel zu
wechseln.



Nr. 330.



Nr. 3902.

Eine weitere reiche Auswahl
in Sprechmaschinen, von den billig-
sten bis zu den besten, finden Sie in
meinem Spezialkatalog über Musik-
waren aller Art, Ausgabe H, welchen
ich auf Wunsch sofort gern
kostenlos zusende.

Nr. 330. Astophon-Sprechmaschine.

Dieser sehr gern gekaufte Apparat hat in allen seinen Teilen eine hübsche ge-
schmackvolle Zusammensetzung erfahren. Gehäuse in feiner Nubbaumpolitur
mit hochfeinen Intarsien, 35 x 35 x 15 cm, sehr gute Schallbox, 38er Blumen-
trichter. Das Werk so mit einem Aufzug 2 Musikstücke durch. Enorme Klang-
wirkung, elegante Ausführung. Sehr empfehlenswerter vorzüglicher Apparat.

Stück Mk. 28.—

Nr. 3902. Astophon-Sprechmaschine.

Gehäuse Mahagoni mit dunklen Linien, 33 x 33 x 14 cm, eleganter
2-teiliger Blumentrichter, 56 cm lang. Dieser preiswerte Apparat wird sehr
gern gekauft und ist infolge seiner vornehmen Einfachheit sehr beliebt.

Stück Mk. 28.25

Nr. 1325.

Astophon-Sprechmaschine.

Außerst beliebter Apparat. Gehäuse
aus Eiche, mit geschweiften Leisten.
Größe 38 x 33 x 16 cm. Sehr starkes, zu-
verlässiges 6-Minuten-Laufwerk, während
des Spielens aufziehbar. Geschmackvoller
Blumentrichter, Schallöffnung desselben
46 cm. Der Tonarm ist konisch und seitlich
aufklappbar. Vorzügliche Schallbox, da-
her reines Weitergeben. Plattenhalter 26 cm
Durchmesser, vernickelt und poliert.

Stück Mk. 33.50



Nr. 1325.

200
Nadeln
gebe ich
zu jedem
Apparat
gratis.



Nr. 12727.

Nr. 12727.

Astophon-Sprechmaschine.

Sehr fein poliertes Eichengehäuse,
34,5 x 34,5 x 16 cm, mit reichen Eck-
und Mittelinien. Deckel aufklappbar.
Starkes vernickeltes Laufwerk, Platten-
halter 26 cm Durchmesser, vernickelt und
poliert. Tonarm konisch und seitlich
aufklappbar, mit ganz vorzüglicher Konzertschall-
box, die von großer Klangwirkung. Der
Blumentrichter in verschiedenen Farben
hat eine Schallöffnung von 50 cm.
Sehr gern gekaufter Apparat.

Stück Mk. 36.50

Tadellose
Arbeit.

Sprechapparate

liefern ich
von 100 Mk.
an franko.